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# PRESIDENTS AT POPS

BOSTON POPS ORCHESTRA · KEITH LOCKHART CONDUCTOR



BOSTON POPS 125 ANNIVERSARY

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*To learn more about the BSA, visit bostonscholarathlete.org.*

SUFFOLK



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*and*

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**Our special thanks to the following companies for their generous contributions to this evening's event:**

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PHOTOS: Michael J. Lutch

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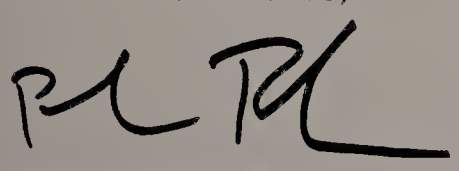
Welcome to the 29th annual celebration of *Presidents at Pops*. This evening, we take great pride in saluting the companies that have placed their confidence in, and given their loyalty to, the Boston Symphony Orchestra. This evening, we also celebrate the 125th anniversary of the Boston Pops, "America's Orchestra," but also Boston's orchestra—as much a part of the city as the Red Sox, the Swan Boats, and the Boston Marathon.

Tonight we thank you, our community's business leaders, for always giving so generously to the Boston Symphony and Boston Pops Orchestras. We recognize that you are called upon to contribute to numerous causes – particularly in these challenging times – and we thank you for helping the BSO to continue its outstanding record of community service throughout the year. We also thank the entire *Presidents at Pops* committee and tonight's lead sponsors for their hard work and generous contributions. We know that, like those of us from Intercontinental Real Estate Corporation, you believe that investing in music and the arts is essential to maintaining the quality and vitality of life in Boston.

Through your support of *Presidents at Pops*, *A Company Christmas at Pops*, and the BSO Business Partners, the BSO will continue to make music of the highest quality, and to serve its many constituencies. The educational role of the BSO is more far-reaching than most people know. The BSO's education and community programs bring the joy of classical music and symphonic performance to more than 35,000 young people throughout our region each year. These programs – such as the Youth and Family Concerts in Symphony Hall and community partnerships that bring BSO musicians into inner-city schools – are direct reflections of the Orchestra's commitment to providing educational programs at the highest level of excellence. Funds raised tonight will be used in part to support Days in the Arts at Tanglewood (DARTS), the BSO's summer arts immersion camp for middle school students, as well as all of the BSO's education and outreach programs throughout the year.

So stand up and take a bow – none of this would be possible without you! Here's to 29 years of *Presidents at Pops* and to 125 years of the Boston Pops – two of Boston's greatest traditions! We thank all of our long-standing sponsors – and we heartily welcome our new sponsors to what we hope will be a lasting and rewarding partnership for many years to come.

With sincere thanks,



**Peter Palandjian**
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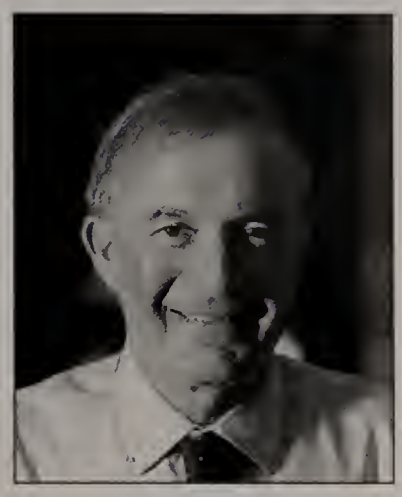
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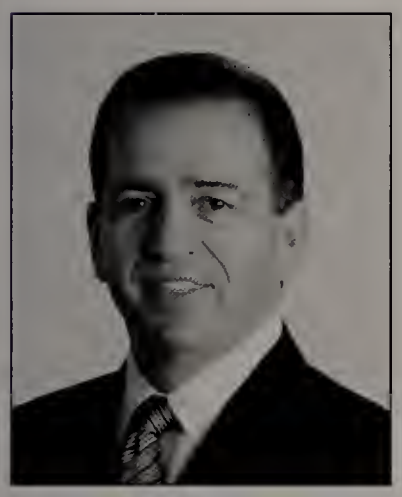
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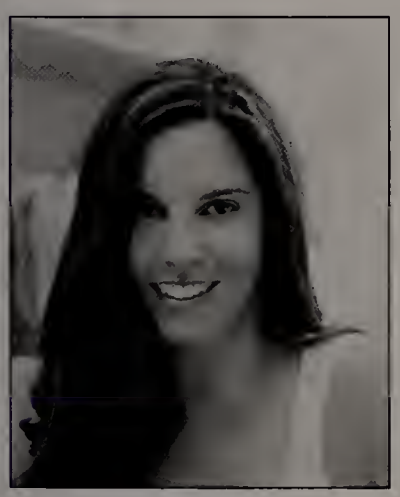
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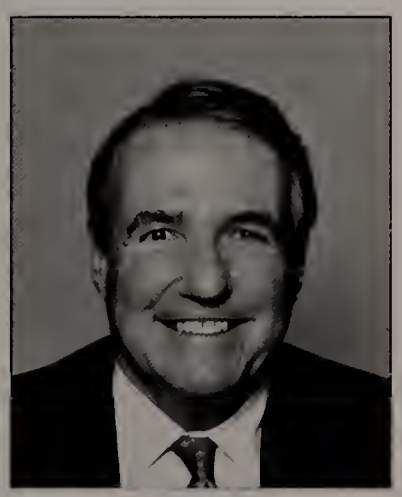
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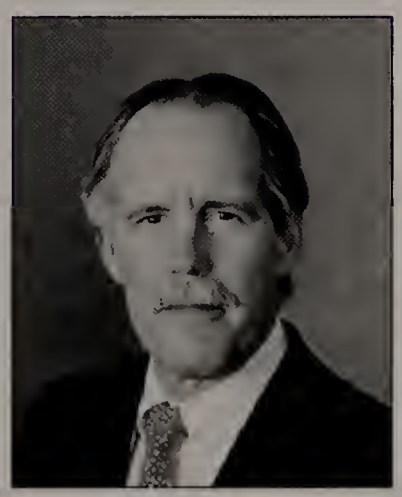
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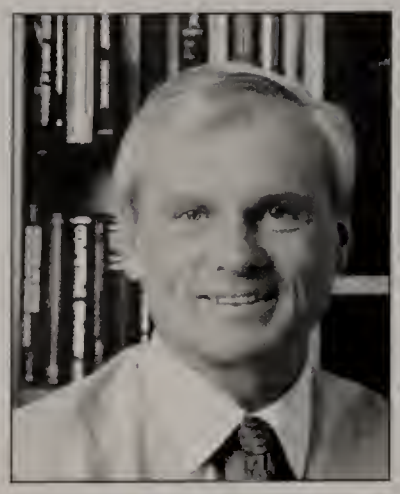
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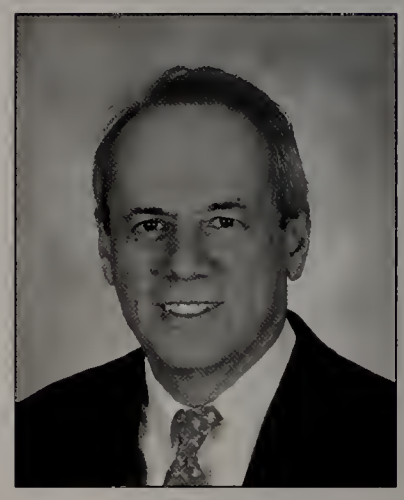
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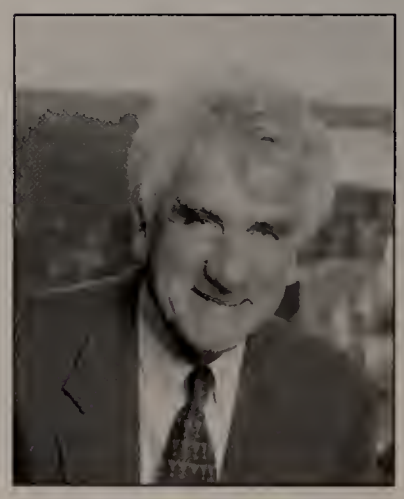
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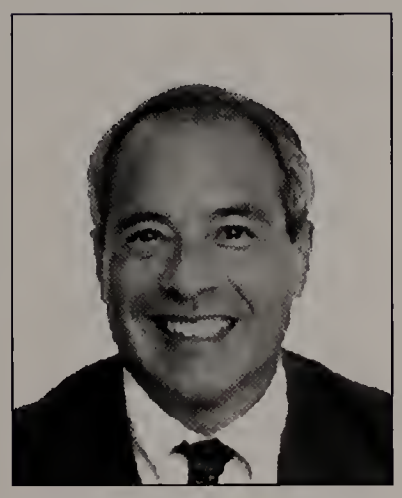
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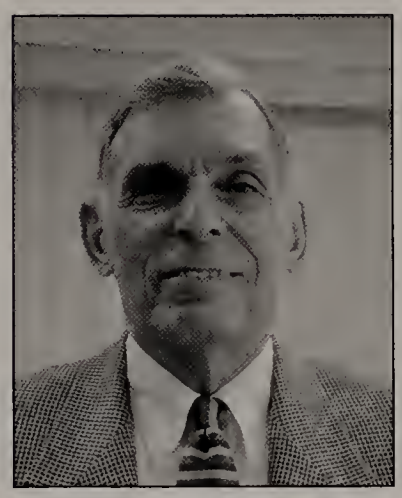
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*List as of May 11, 2010*

# DAYS IN THE ARTS AT TANGLEWOOD

Tonight, corporations and individuals have made contributions to help send deserving 5th, 6th and 7th grade students to Days in the Arts at Tanglewood (DARTS), the BSO's summer arts immersion camp in the Berkshires, founded in 1967. Nearly 400 students from throughout the Commonwealth attend DARTS for one week every July and August. Students participate in daily workshops led by veteran arts educators from across the state, while they concentrate on one arts discipline. In addition, students are immersed in countless forms and aspects of art and culture during daily field trips to Jacob's Pillow, Shakespeare and Co., Berkshire Theater Festival, Norman Rockwell Museum, Clark Museum, and of course, Tanglewood and the Boston Symphony Orchestra. No child is turned away due to inability to pay.

The Boston Symphony Orchestra and the *Presidents at Pops* committee express their gratitude to the following organizations and individuals for generously sponsoring students for this summer's DARTS program:

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# TONIGHT'S MENU

**Presented by Boston Gourmet**

## FIRST COURSE

Shrimp, Celery, and Leek Salad with Citrus Aioli
Garnished with Orange Supremes on a Bed of Lola Rosa

## ENTRÉE

Beef Tenderloin with Smokey Vidalia Onion Dressing

Yukon Gold Potato Salad with Lemon Horseradish Aioli

Native Asparagus

Asiago Bread Stick

## DESSERT

Postum Mocha Mousse
Chocolate Ganache Cake

C offee is available at table locations; please ask your server.
Balcony coffee service is available in the Cabot-Cahners Room.

Tonight's pre-concert reception and bottles of wine at the floor tables are provided through the generosity of **W.J. Deutsch & Sons, Ltd**.

# PRESIDENTS AT POPS 2009



*Presidents at Pops* committee members gather backstage following the concert:

BACK ROW
Event Chairman, Bob Reynolds, Putnam Investments; Dennis Burns, Morgan Stanley; guest artist Chris Botti; Bill Achtmeyer, The Parthenon Group; Lead Sponsor Dick Connolly, Morgan Stanley Smith Barney

FRONT ROW
Keith Lockhart; Mark Krentzman, Jones & Vining.



Grammy Award-winning trumpeter Chris Botti captivates the sold-out crowd in Symphony Hall.



Committee members John Fish, Suffolk Construction Company, Inc.; Mark Krentzman, Jones & Vining; and Bill Achtmeyer, The Parthenon Group, greet guests during the pre-concert reception.



*Presidents at Pops* Event Chairman, Bob Reynolds of Putnam Investments; wife Laura Reynolds; Boston Pops Conductor Keith Lockhart; and special guest artist Chris Botti, relax backstage following the concert.

# TONIGHT'S PROGRAM

# THE DREAM LIVES ON: A PORTRAIT OF THE KENNEDY BROTHERS

*Commissioned for the Boston Pops 125th Anniversary by Keith Lockhart and the Boston Pops Orchestra, with generous support provided by Paul and Catherine Braverman and Robert and Evelyn Doran*

**Tonight's *Presidents at Pops* concert is performed in honor of Edward H. Linde, former Chairman of the BSO Board of Trustees.**

## COMPOSER'S NOTE

In the fall of last year, I received the kind of phone call composers dream about. Keith Lockhart, with whom I'd never spoken, called me to discuss his conception of a new work for the Boston Pops, in tribute to John, Robert, and Edward Kennedy, and to offer me the commission to compose the music for this project. Of course, I immediately accepted. I have had a longstanding deep admiration for the Kennedy brothers, and in fact for years had been contemplating a composition about JFK. A work celebrating these three great men was even more richly appealing.

In early 2010, I began research for this project, including consulting many books and archival recordings of speeches of the Kennedy brothers. I also traveled to Arlington National Cemetery to visit their graves. For me, this was a profoundly moving experience, which gave me an even greater sense of reverence for their places in American history. At the gravesites of John and Robert Kennedy, some of their most famous words are carved into stone. Many of these words memorialized at Arlington are also included in this new work, so I felt a sense of great responsibility for the task.

For my text collaborator on this project, Keith suggested Lynn Ahrens, who shared my deep admiration for the Kennedys. Lynn's theatrical instincts and experience were invaluable in shaping the text. It was her conviction that no factual exposition was necessary, but simply brief context provided by a few poetic lines, with most of the words being those of the Kennedy brothers themselves.

Both John and Robert Kennedy died before I was born (in 1970), so I am too young to have memories of them during their lifetimes. Yet I have had a profound awareness of their lives, achievements, and tragic losses for as long as I can remember. This work does not dwell on how they died. Rather, it celebrates how they lived. Ted Kennedy joined the Senate eight years before my birth, so throughout most of my life, until his death last year, I'd been aware of his work as a tireless champion of countless important causes. Yet it was not until I began to research his life for this project that I became more fully aware of the remarkable scope of his legislative achievements, over more than four decades.

For me, the most inspiring aspects of the Kennedy brothers' legacy are a commitment to idealism, and a sense of enduring optimism for our nation and for mankind. Thus the title of the work, *The Dream Lives On*, is taken from one of Ted Kennedy's last public speeches, at the Democratic National Convention in 2008. Although he was valiantly struggling with brain cancer, and overcoming great odds just to deliver that address, the optimism of his speech was remarkable; and that optimism, typical of the Kennedys, has set the tone for this work.

I would like to acknowledge how personally meaningful these performances are to me. As a composer, the superb recordings of the Boston Pops have influenced me over many years. Also, as a Rhode Island native, I grew up with a deep admiration for the musicians of this great orchestra. Performances I attended here at Symphony Hall some 20 years ago, as a college student and fledgling composer, were among my most formative musical experiences. Since then, it has been a dream of mine to have my music performed in this historic hall by these extraordinary musicians, and the fulfillment of this dream through these performances is something I shall always treasure. That the work being premiered is in tribute to these men for whom I have such reverence, with their words being read by three of the most acclaimed actors of our time, makes this more than simply a memorable occasion. It is, quite simply, as profound an honor as I can imagine for a composer, and words cannot express my gratitude at having been given this opportunity.

I would like to thank Lynn Ahrens, Susan Dangel, Dennis Alves, the Pops staff, all the members of the Boston Pops Orchestra and Tanglewood Festival Chorus, narrators Robert De Niro, Morgan Freeman, Ed Harris, Cherry Jones, and especially Keith Lockhart. It has been my privilege to work with all of you on this special project.

The musical score bears the following inscription: "dedicated with profound respect to the memory of John F., Robert F., and Edward M. Kennedy."

— Peter Boyer, May 2010



## ROBERT DE NIRO

Robert De Niro launched his prolific motion picture career in Brian De Palma's *The Wedding Party* in 1969. By 1973 he had twice won the New York Film Critics Award for Best Supporting Actor for his performances in *Bang the Drum Slowly* and Martin Scorsese's *Mean Streets*. In 1974 De Niro won the Academy Award for Best Supporting Actor for his portrayal of the young Vito Corleone in *The Godfather, Part II*. In 1980 he won the Oscar for Best Actor for his portrayal of Jake La Motta in Scorsese's *Raging Bull*. He has also earned Oscar nominations for Travis Bickle in Scorsese's *Taxi Driver*, as a Vietnam vet in Michael Cimino's *The Deer Hunter*, as a catatonic patient brought to life in Penny Marshall's *Awakenings*, and in 1992 as ex-con Max Cady in Scorsese's remake of *Cape Fear*. Other awards include the Kennedy Center Honor, the Hollywood Actor Award from the Hollywood Film Festival, the Stanley Kubrick Award from the BAFTA Britannia Awards, and the 2010 Movies for Grownups Lifetime Achievement Award from AARP magazine. Recent and upcoming projects include Miramax's *Everybody's Fine*, Nu Image Films' *Stone*, Universal Pictures' *Little Fockers* (the third installment of Tribeca Productions' *Meet the Parents* franchise), Universal Pictures' *The Dark Fields*, and 20th Century Fox's *Machete*. De Niro's distinguished body of work also includes performances in Elia Kazan's *The Last Tycoon*; Bernardo Bertolucci's *1900*; Ulu Grosbard's *True Confessions* and *Falling in Love*; Sergio Leone's *Once Upon a Time in America*; Scorsese's *King of Comedy*, *New York, New York*, *Goodfellas*, and *Casino*; Terry Gilliam's *Brazil*; Roland Joffe's *The Mission*; Brian De Palma's *The Untouchables*; Alan Parker's *Angel Heart*; Martin Brest's *Midnight Run*; David Jones's *Jacknife*; Martin Ritt's *Stanley and Iris*; Neil Jordan's *We're No Angels*; Ron Howard's *Backdraft*; Michael Caton-Jones's *This Boy's Life* and *City By The Sea*; John McNaughton's *Mad Dog and Glory*; Kenneth Branagh's *Mary Shelley's Frankenstein*; Michael Mann's *Heat*; Barry Levinson's *Sleepers* and *Wag the Dog*; Jerry Zaks's *Marvin's Room*; Tony Scott's *The Fan*; James Mangold's *Copland*; Alfonso Cuarón's *Great Expectations*; Quentin Tarantino's *Jackie Brown*; John Frankenheimer's *Ronin*; Harold Ramis's *Analyze This* and *Analyze That*; Joel Schumacher's *Flawless*; Des McNuff's *The Adventures of Rocky and Bullwinkle*; George Tillman's *Men of Honor*; John Herzfeld's *Fifteen Minutes*; Frank Oz's *The Score*; Tom Dey's *Showtime*; Nick Hamm's *Godsend*; John Polson's *Hide and Seek*; Mary McGuckian's *The Bridge of San Luis Rey*; DreamWorks' *Shark Tale*; Jay Roach's *Meet The Parents* and *Meet the Fockers*, Barry Levinson's *What Just Happened*, and John Avnet's *Righteous Kill*. De Niro takes pride in the development of his production company, Tribeca Productions, in the Tribeca Film Center (founded with Jane Rosenthal in 1988), and in the Tribeca Film Festival (founded with Rosenthal and Craig Hatkoff in 2001 as a response to the attacks on the World Trade Center). Through Tribeca Productions, De Niro develops projects on which he serves in a combination of capacities, including producer, director, and actor. Tribeca's *A Bronx Tale* (1993) marked De Niro's directorial debut. He later directed and co-starred in *The Good Shepherd*.



## MORGAN FREEMAN

Academy Award-winning actor Morgan Freeman has appeared in some of the most critically and commercially successful films of all time, including his most recent film, *Invictus*—his third collaboration with director Clint Eastwood—which garnered his fifth Oscar nomination for his portrayal of Nelson Mandela. After beginning his acting career on the off-Broadway stage productions of *The Niggerlovers* and the all African-American production of *Hello, Dolly*, Freeman segued into television and film, appearing on the long-running Children's Television Workshop classic *The Electric Company*, and the films *Coriolanus* (1979), *Attica* (1980), *Brubaker* (1980), *Eyewitness* (1981), and *Death of a Prophet* (1981). His 1978 Broadway performance as Zeke in *The Mighty Gents* garnered Freeman both a Tony Award nomination and Drama Desk Award. His stage work earned him three Obie Awards and a second Drama Desk nomination for the role of Hoke Colburn, which he created for the Alfred Uhry play *Driving Miss Daisy* and reprised in the 1989 Oscar-winning movie of the same name. His powerful turn as the pimp Fast Black in *Street Smart* (1987) brought his first Academy Award nomination. In 1989 he was nominated for Best Supporting Actor in *Driving Miss Daisy* and co-starred in the drama *Glory*. His career soared to new heights in *Robin Hood: Prince of Thieves* (1991) and the multi-Oscar winning *Unforgiven* (1992), his first collaboration with Eastwood. Mr. Freeman's moving performance in *The Shawshank Redemption* (1994) brought his third Academy Award nomination. Box office hits *Se7en* (1995) and *Kiss the Girls* (1997) followed, as well as Steven Spielberg's *Amistad* (1997) and *Deep Impact* (1998). In the late '90s, Freeman began his own production company, Revelations Entertainment, whose first feature, *Mutiny*, was released in 1999. Other Revelations Entertainment features that he has both produced

and starred in include *Along Came a Spider*, *Feast of Love*, *10 Items or Less*, and *The Maiden Heist*. His distinctive and authoritative voice provided the narration for two Academy Award-winning documentaries, *The Long Way Home* (1997) and *The March of the Penguins* (2005). In 2000 Freeman first showed his comedic side by appearing in Neil Labute's dark comedy *Nurse Betty*. Memorable co-starring bows in *The Sum of All Fears* (2002) and *Bruce Almighty* (2003) followed. In 2005 Freeman re-teamed with Clint Eastwood for *Million Dollar Baby*, earning his fourth Oscar nomination. Continuing his string of commercial successes, Freeman joined the ensemble casts in Christopher Nolan's *Batman Begins* and *The Dark Knight*, and top-lined with Jack Nicholson in the *The Bucket List*. Morgan Freeman is a longtime sailor and has recently earned his private pilot's license. With his Ground Zero blues club in Clarksville, Mississippi, he aims to keep the blues tradition alive. In 1973 he co-founded the Frank Silvera Writers' Workshop, which seeks to service the successful playwrights of both today and the new millennium. He is a member of the Board of Directors for Earth Biofuels, a company whose mission is to promote the use of clean-burning fuels in America. He also supports Artists for a New South Africa and the Campaign for Female Education.



## ED HARRIS

Ed Harris will next be seen on screen in the Peter Weir film *The Way Back* and in Dustin Lance Black's *What's Wrong With Virginia?* His film credits include *Appaloosa* (director, co-screenwriter, and star), *Copying Beethoven*, *A History of Violence* (National Society of Film Critics Award), *The Hours* (Oscar, Golden Globe, SAG, and BAFTA nominations), *Pollock* (directing debut, Oscar nomination), *Gone Baby Gone*, *Stepmom*, *The Truman Show* (Oscar nomination, Golden Globe Award), *Apollo 13* (Oscar and Golden Globe nominations, SAG Award), *The Right Stuff*, *A Flash of Green*, *Places in the Heart*, *Sweet Dreams*, *Jacknife*, *State of Grace*, and *The Third Miracle*. Harris received both an Outer Critics Circle Award nomination (Outstanding Solo Performance) and a Lucille Lortel Award nomination (Outstanding Solo Show) for the Off-Broadway production of *Wrecks* at New York City's Public Theatre. He originated the role, with writer/director Neil LaBute, for the play's world premiere at the Everyman Palace Theatre in Cork, Ireland, and recently reprised it to critical acclaim at the Geffen Theater in Los Angeles. His theater credits include Ronald Harwood's *Taking Sides*, Sam Shepard's plays *Fool for Love* (Obie) and *Simpatico* (Lucille Lortel Award for Best Actor), George Furth's *Precious Sons* (Drama Desk Award), as well as *Prairie Avenue*, *Scar*, *A Streetcar Named Desire*, *The Grapes of Wrath*, and *Sweet Bird of Youth*.



## CHERRY JONES

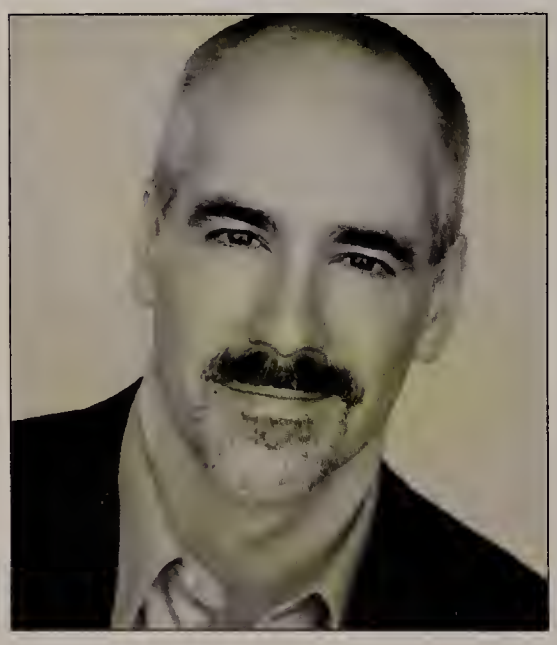
Cherry Jones's Broadway credits include *Faith Healer*, *Doubt*, The Lincoln Center Theater production of *The Heiress*, *Imaginary Friends*, *Major Barbara*, *A Moon for the Misbegotten*, *Our Country's Good*, and *Angels in America*. Off-Broadway and regional credits include *Flesh & Blood*, *Pride's Crossing*, *The Baltimore Waltz*, *Night of the Iguana*, *The Good Person Setzuan*, and twenty-five productions as a company member of the American Repertory Theater, including *Twelfth Night*, *The Three Sisters*, *The Caucasian Chalk Circle*, and *Lysistrata*. On television, she is currently playing President Allison Taylor on Fox's *24*; she also appeared in the Lifetime Television movie "What Makes a Family." Her feature film credits include *Oceans' Twelve*, *The Village*, *Signs*, *Swimmers*, *Cradle Will Rock*, *Erin Brockovich*, *The Horse Whisperer*, *The Perfect Storm*, and *Divine Secrets of the Ya-Ya Sisterhood*. Her numerous awards include one Emmy, two Tonys, two Obies, two Joseph Jeffersons, two Lucille Lortels, three Drama Desks, three Outer Critics Circles, the Sidney Kingsley, the Elliott Norton, and the Drama League. Cherry Jones is a native of Paris, Tennessee, a graduate of Carnegie Mellon University, and a proud member of Equity since 1978.



## LYNN AHRENS

Lyricist, librettist, and author Lynn Ahrens has received Broadway's "triple crown"—Tony Award, Drama Desk Award, and Outer Critics Circle Award—plus two Grammy nominations, for the score of *Ragtime*. Other Broadway credits include book and lyrics for *Once On This Island* (two Tony nominations for Best Book and Score, London's Olivier Award, Best Musical); *Seussical* (Grammy nomination, one of the most performed shows in America); *A Christmas Carol* (ten years at Madison Square Garden, music by Alan Menken); lyrics for *My Favorite Year* (Lincoln Center Theater); and special material for *Chita Rivera: The Dancer's Life*. Lynn was most recently represented on Broadway with the 2009 revival of *Ragtime*. Other Lincoln Center Theater and off-Broadway credits include book and lyrics for *The Glorious Ones* (two Drama Desk nominations) and *Dessa Rose*; lyrics for *A Man of No Importance* (Outer Critics Circle Award, Best Musical) and *Lucky Stiff*. For her work in film, Lynn received two Academy Award nominations and two Golden Globe nominations for the score of Twentieth Century Fox's animated feature film *Anastasia*. She wrote lyrics for the feature film *Camp* (IFC Films), the recent documentary *After the Storm*, and others. For television, she is a mainstay songwriter/singer for the renowned animated series *Schoolhouse Rock*, and wrote the musical teleplay for *A Christmas Carol* (Hallmark Entertainment/NBC). For her work as a writer and producer, she has received the Emmy Award and four Emmy nominations. Her songs have been recorded or performed by Aretha Franklin, Aaliyah, Johnny Mathis, Richard Marx and Donna Lewis, Renée Fleming and Bryn Terfel, Donny Osmond, Deana Carter, Audra McDonald, and many others. Her short stories and essays have appeared nationally and have been nominated for Best American Essays and the Pushcart Anthology. Lynn Ahrens serves on the Dramatists Guild Council of America and co-chairs the Dramatists Guild Fellows Program for Emerging Writers. Last year marked her twenty-sixth year of collaboration with composer Stephen Flaherty.

*Visit ahrensandflaherty.com for further information.*



## PETER BOYER

Peter Boyer has emerged in recent years as one of the most frequently performed American orchestral composers of his generation. His orchestral works have received nearly 250 public performances, by more than 80 orchestras, including the Dallas Symphony, Nashville Symphony, Pacific Symphony, Phoenix Symphony, Brooklyn Philharmonic, Buffalo Philharmonic, Kansas City Symphony, Virginia Symphony, Hartford Symphony, and dozens of others. He has conducted recordings of his music with the London Symphony Orchestra and the Philharmonia. His works have received national broadcasts in the U.S. and abroad. He has received seven national awards for his work, including two BMI Awards for young composers, the First Music Carnegie Hall commission, and the Lancaster Symphony Composer's Award. Boyer was commissioned by the Boston Pops Orchestra and conductor Keith Lockhart to compose a work celebrating the legacy of the Kennedy brothers. This week at Symphony Hall, Mr. Lockhart and the orchestra give the premiere performances of that work, *The Dream Lives On: A Portrait of the Kennedy Brothers*. Conductor Miguel Harth-Bedoya has appointed Boyer as the 2010-11 Composer-in-Residence for the Fort Worth Symphony Orchestra. Boyer's major work *Ellis Island: The Dream of America* for actors and orchestra, which celebrates the historic American immigrant experience, has been his most successful composition to date. Premiered in 2002, the work has received over 100 live performances, making it one of the most-performed large-scale orchestral works of the last decade. Boyer's recording of *Ellis Island* was released by Naxos in its American Classics Series in 2005, and was nominated for a Grammy Award for Best Classical Contemporary Composition. In addition to his work for the concert hall, Boyer is active in the film and television music industry. He has contributed orchestral arrangements to such major film scores as *Star Trek*, the Oscar-winning *Up*, *Mission: Impossible III*, and *Speed Racer* (all for composer Michael Giacchino); twice arranged music for the Academy Awards, including the 2009 telecast; and composed music for The History Channel. Born in Providence, Rhode Island, in 1970, Peter Boyer holds a bachelor's degree from Rhode Island College, and his master's and doctorate from The Hartt School of the University of Hartford. He later studied privately with composer John Corigliano in New York, and moved to Los Angeles to study film and TV scoring at USC, where his teachers included Elmer Bernstein. Since 1996 Boyer has taught at Claremont Graduate University, where he holds the Helen M. Smith Chair in Music and the rank of full professor.

# THE BOSTON POPS ORCHESTRA

**Keith Lockhart**
Julian and Eunice Cohen Boston Pops Conductor

**125TH ANNIVERSARY SEASON**

# PRESIDENTS AT POPS

**Wednesday evening, May 19, 2010, at 8:00pm**

## AMERICAN HEROES

The Star-Spangled Banner..... Smith/Key-Bennett

*The National 9/11 Flag Honor Guard includes members of the New York and Boston Fire Departments present during the rescue and recovery missions at the World Trade Center on and after 9/11/01*

Liberty Fanfare.....Williams

Excerpts from *Appalachian Spring* ..... Copland

PRESENTING **Patti Austin**
Selections announced from stage

The Dream Lives On: A Portrait of the Kennedy Brothers ..... Boyer/Ahrens

*A Boston Pops 125th Anniversary commission by Keith Lockhart and the Boston Pops Orchestra, with generous support provided by Paul and Catherine Braverman and Robert and Evelyn Doran*

## INTERMISSION

Doodletown Fifers.....Trad.-Hollenbeck

MIDDLESEX COUNTY VOLUNTEERS FIFES & DRUMS

PRESENTING **Arlo Guthrie**
Selections announced from stage

America, We're Proud to Serve..... arr. Bass

The Army Goes Rolling Along – Anchors Aweigh – The U.S. Air Force – Semper Paratus – The Marine's Hymn

Adagio for Strings ..... Barber

The Battle Hymn of the Republic..... Steffe/Howe-Wilhousky

Patriotic Sing-Along..... arr. Hayman

PRESENTING **Brian Stokes Mitchell**
Selections announced from stage

The Stars and Stripes Forever..... Sousa

The Boston Pops Orchestra may be heard on Boston Pops Recordings, RCA Victor, Sony Classical, and Philips Records.
Steinway and Sons Pianos, selected exclusively at Symphony Hall.
Special thanks to American Airlines, The Fairmont Copley Plaza and Fairmont Hotels & Resorts, and Commonwealth Worldwide Chauffeured Transportation.
The Boston Pops New Music Program is principally funded through the generosity of the Chiles Foundation of Portland, Oregon.

# GUEST ARTISTS

## NATIONAL 9/11 FLAG

***"Gave proof through the night that our flag was still there."***
**— The Star-Spangled Banner, lyrics by Francis Scott Key, 1814**

On the morning of September 11, 2001, a very large American flag was hanging on construction scaffolding in New York City on the building at 90 West Street. This building still stands directly across from where the South Tower of the World Trade Center once stood. The flag was hanging before, during, and after the terrorist attacks on September 11, 2001. Barely surviving the attacks, it hung tattered over Ground Zero until late October. Charlie Vitchers, the construction superintendent of the southwest quadrant of Ground Zero, took possession of the flag when the building was finally stabilized. He knew that according to United States Flag Code, any American flag no longer a fitting emblem for display should be destroyed in a dignified way, preferably by burning. Overwhelmed by his experience of working 18 hours a day for ten months at Ground Zero, he soon forgot about the flag.

Thousands of Americans made the journey to Manhattan in the days, weeks, and months following 9/11 to help New Yorkers in any way possible. A five-year-old boy named Evan Parness suggested that a group of New Yorkers directly affected by 9/11 band together with a mission to rebuild in disaster areas on every 9/11 anniversary. The group includes firefighters, construction workers, and 9/11 survivors. Their mission, begun in 2003, is to "pay it forward." They are called New York Says Thank You, and Charlie Vitchers is a member of the group.

On May 4, 2007, a tornado destroyed 95% of the city of Greensburg, Kansas, and New York Says Thank You traveled there to rebuild in September 2008. The Boy Scout troop of Greensburg planned a flag retirement ceremony to respectfully burn the American flags damaged in the tornado. Charlie remembered the 9/11 flag, sitting untouched for seven years, and brought it with him to Greensburg, Kansas, to be retired. Members of an assisted living facility heard that the flags were being stored in their residence, and decided they were too important to burn. They began stitching the 9/11 flag back together, filling the gaping holes with smaller American flags damaged in the tornado. In the next few years, an American flag from each state in the nation will provide the material to transform the flag back to its original thirteen-stripe format.

*To learn more, join us on The National 9/11 Flag Tour: www.National911Flag.org*



## PATTI AUSTIN

Grammy winner Patti Austin has made seventeen solo albums, and has performed on both the Grammy and Oscar programs. Her most recent release, *Avant-Gershwin* (Rendezvous Entertainment), won Austin the 2008 Grammy for Best Jazz Vocal Performance. As she did with 2002's Grammy-nominated homage to Ella Fitzgerald, *For Ella*, Patti collaborated again with the WDR Big Band on *Avant-Gershwin*, a re-imagining of George Gershwin's complex and fascinating body of work.
The album opens with an overture and Gershwin medley, and includes Austin's fresh interpretations of selections from *Porgy & Bess*, "Swanee," and "Lady Be Good." The album is also the first since her remarkable physical transformation following gastric bypass surgery. After years of being overweight and suffering from diabetes and other health issues, she had surgery that saved her life, and then made a commitment to educate others. She currently serves as the spokesperson for the American Heart Association's (AHA) "Power To End Stroke" campaign, helping educate her fans about the importance of their dietary choices and the risks of stroke, which threatened her life and ultimately felled her friend, music legend Luther Vandross, and her mother. Patti's label recently partnered the release of the album *Forever, For Always, For Luther Volume II* with the "Power to End Stroke" campaign. Patti has also performed for AIDS-related organizations, appearing in several major benefit concerts in San Francisco and Los Angeles. Daughter of jazz trombonist Gordon Austin and goddaughter of musical legends Quincy Jones and Dinah Washington, Patti made her stage debut with Washington at Harlem's

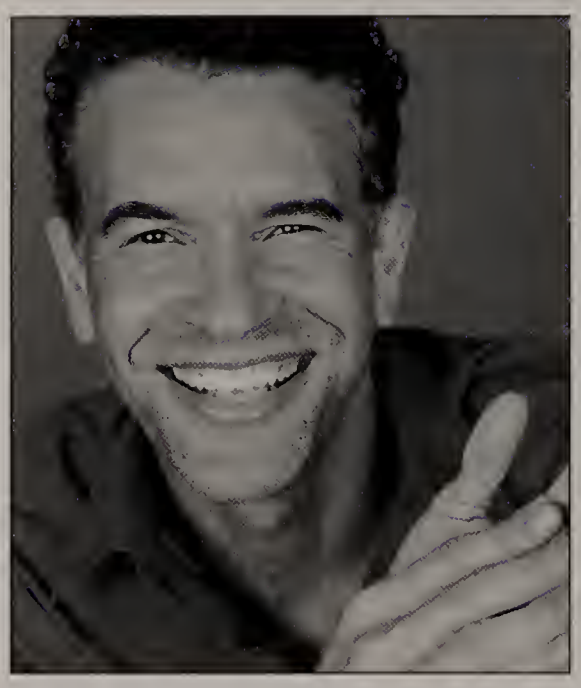
Apollo Theater. During the '70s she was the undisputed "queen" of the New York session scene, singing backing vocals for Paul Simon, Cat Stevens, James Brown, Joe Cocker, Bette Midler, Roberta Flack, Luther Vandross, and Diana Ross and performing countless commercial jingles. At the beginning of the '80s, Patti earned a wider audience through her participation on a series of albums with Jones including his best-selling *Stuff Like That*, his Grammy-winning classic *The Dude*, and his *From Q With Love Vols. 1&2* via the standout track "If This Time Is the Last Time." Her early solo career resulted in the chart-topping, Grammy-nominated hit "Baby Come To Me," a now-classic duet with James Ingram; the Jam-and-Lewis-produced R&B smash "The Heat of Heat"; and the Oscar-nominated "How Do You Keep the Music Playing?" Austin's 1988 album *The Real Me* featured pop and jazz standards including "Cry Me A River," "Smoke Gets In Your Eyes," and "Mood Indigo." A stint at GRP Records included *Carry On*, *Love Is Gonna Getcha*, *That Secret Place*, and *Patti Austin Live* (recorded at New York's Bottom Line). Her 1998 album *In and Out of Love* spent almost two years on the contemporary jazz charts. In 1999 and in 2000, she recorded *On The Way to Love* (Warner Brothers), produced by Paul Brown. Austin has also written and created her own one-woman show, co-created the musical extravaganza *Beboperella*, and is the co-creator of *Oh Freedom*. Patti Austin has made several previous Boston Pops appearances, including a 2003 performance for PBS's *Evening at Pops*.



## ARLO GUTHRIE

Folk music icon Arlo Guthrie is a legendary artist who shares timeless stories and unforgettable classic songs as he carries on the Guthrie Family legacy. Both a singer-songwriter and social commentator, he left the major record label system in 1983 and launched own label, Rising Son Records. Currently operated by his two daughters Annie and Cathy Guthrie, Rising Son debuted with the release of Arlo's *Someday* (1986) and houses Arlo's complete catalogue as well as albums by Pete Seeger & Arlo Guthrie, Sarah Lee Guthrie & Johnny Irion, Abe Guthrie and his band Xavier, Folk Uke (Cathy Guthrie and Amy Nelson, daughter of Willie Nelson), plus the soundtrack to *Woody Guthrie Hard Travelin'* and a tribute CD to the influential banjo player Derroll Adams. *In Times Like These* (2007) features Arlo alongside the University of Kentucky Symphony Orchestra and marks the culmination of his work with 27 different symphony orchestras and more than 40 live concerts. His 1998 guest appearance with Keith Lockhart and the Boston Pops at Symphony Hall was recorded for PBS's *Evening at Pops* and his 2001 performance at the Pops' Fourth of July concert on the Esplanade aired on A&E. In celebration of the 40th anniversary of Woodstock, Rising Son released *Arlo Guthrie: Tales of '69* on August 18, 2009. Recorded just prior to Woodstock, the recently discovered lost tape highlights Arlo live in concert in Long Island, New York. When not at home in Washington, Massachusetts, Arlo tours the world. "Guthrie Family Rides Again" marks the second North American tour featuring Arlo on stage with his children and grandkids; in 2006 they traveled together in the "Guthrie Family Legacy Tour." In 2005, as part of a Guthrie Foundation-sponsored tour, the family rode the Amtrak City of New Orleans train from Chicago to New Orleans, stopping along the way to perform benefit concerts, raising more than $140,000 in cash and garnering hundreds of replacement instruments for musicians suffering in the aftermath of Hurricane Katrina. In 1991 he purchased the old Trinity Church near Stockbridge, Massachusetts, which is now home to The Guthrie Center, named for his parents, and The Guthrie Foundation. The Guthrie Center is a not-for-profit interfaith church foundation dedicated to providing a wide range of local and international services. The Guthrie Foundation is a separate not-for-profit educational organization that addresses issues such as the environment, health care, cultural preservation, and educational exchange. The current "Guthrie Family Rides Again" features three generations of Guthries including Arlo's son Abe, daughters Cathy, Annie, and Sarah Lee Guthrie, and Sarah Lee's musical partner and husband Johnny Irion. The youngest generation of Guthrie kids join in on select songs. Along with Arlo's standards, the concerts spotlight a selection of unpublished Woody Guthrie lyrics recently put to music by such distinguished artists as Billy Bragg, Wilco, Eliza Gilkyson, Janis Ian, Wenzel, The Klezmatics, and others. The Guthrie Family was featured in the November 2007 issue of *Vanity Fair* as part of the "Music Portfolio Series on Folk Legends," a series featuring leaders in different musical genres.

# GUEST ARTISTS *continued*



## BRIAN STOKES MITCHELL

Dubbed "the last leading man" by *The New York Times*, Tony Award-winner Brian Stokes Mitchell has enjoyed a spectacular career that spans Broadway, television, and film as well as performances in the great American concert halls. His Broadway roles include Don Quixote in *Man of La Mancha* (Tony nomination and the Helen Hayes Award) and Fred Graham/Petruchio in *Kiss Me, Kate* (Tony, Drama Desk, and Outer Critics Circle awards). Other Broadway performances include Coalhouse Walker, Jr., in *Ragtime* (Tony nomination), August Wilson's *King Hedley II* (Tony nomination), *Kiss of the Spider Woman*, *Jelly's Last Jam* (replacing Gregory Hines), and David Merrick's *Oh, Kay!* His performance in *Mail* earned him the Theatre World Award for Outstanding Broadway Debut. He has also starred at City Center's Encores in *Do Re Mi*, *Carnival*, and *Kismet*. In 1998 Stokes made his Carnegie Hall debut with Audra McDonald in the televised *Gershwin's 100th* with the San Francisco Symphony, and he has performed there numerous times since, most notably in *South Pacific* and his own sold-out solo debut. For three consecutive years, he has appeared at the Hollywood Bowl Summer Series, in *South Pacific*, *Les Miz*, and *Guys and Dolls*. This coming summer he will be at Ravinia starring with Patti LuPone in *Annie Get Your Gun*. He has appeared in concerts at Disney Hall in Los Angeles, Symphony Hall with the Boston Pops Orchestra, Tanglewood, Ravinia, Radio City, and the White House. An extremely versatile singer, he has worked with Keith Lockhart, John Williams, Dianne Reeves, Frederica von Stade, Reba McIntire, Barbara Cook, Denyce Graves, the Jazz at Lincoln Center Big Band, the Mormon Tabernacle Choir, and the Muppets. His cabaret debut at Feinstein's at the Regency earned him both New York's MAC and Nightlife awards. In Washington, D.C., he has performed for Presidents Obama and Clinton and has become a staple on PBS's July 4th and Memorial Day concerts. A frequent guest at the Kennedy Center, he appeared in the title role of *Sweeney Todd* at the Sondheim Celebration. His screen credits began with a seven-year stint on *Trapper John, M.D.*, and have continued with films, recurring roles, and guest appearances on everything from PBS's *Great Performances* to *Frasier* and *Ugly Betty*. He has appeared on more than a dozen albums including his own critically acclaimed eponymous solo CD. As a writer he was a contributor to the book *Hirschfeld's Harlem*, wrote the preface to *At This Theatre*, and last fall was a co-author of *Lights on Broadway with Brian Stokes Mitchell*, a theatrical primer for young people. For fun he has been known to fly planes and jump out of them, and can ride a bicycle on a high wire. He has worked with numerous charitable organizations from the March of Dimes to the USO, and is in his fifth term as President of the Actors' Fund. He resides in New York City with his wife, son, and rescued mutt, Diggidy. He has made many Boston Pops appearances, most recently for Pops at Tanglewood in 2008.

*Visit Brianstokes.com for more information.*



## TANGLEWOOD FESTIVAL CHORUS
## JOHN OLIVER, CONDUCTOR

Alan J. and Suzanne W. Dworsky Chair, fully funded in perpetuity

Founded in January 1970, when conductor John Oliver was named Director of Choral and Vocal Activities at the Tanglewood Music Center, the Tanglewood Festival Chorus made its debut on April 11 that year, in a performance of Beethoven's Symphony No. 9 with Leonard Bernstein conducting the Boston Symphony Orchestra. Made up of members who donate their time and talent, and formed originally under the joint sponsorship of Boston University and the Boston Symphony Orchestra for performances during the BSO's summer season at Tanglewood, the chorus originally numbered 60 well-trained Boston-area singers, but quickly expanded to a complement of 120 singers in 1971-72 and by 1972-73 had begun to play a major role in the BSO's Symphony Hall subscription season as well as at Tanglewood. Now numbering more than 250 members, the Tanglewood Festival Chorus performs year-round with the Boston Symphony Orchestra and the Boston Pops and has developed an international reputation for its skill, intelligence, versatility, thrilling sound, and enthusiastic performances. The chorus made its Carnegie Hall debut with the Boston Symphony Orchestra on October 10, 1973, performing Berlioz's *La Damnation de Faust* led by Seiji Ozawa, and has since returned regularly to Carnegie Hall with the BSO. The ensemble gave its first overseas performances in December 1994, touring with Seiji Ozawa and the BSO to Hong Kong and Japan. They have also performed on BSO tours in Europe with Bernard Haitink in 2001 and, most recently, with James Levine in 2007. The Tanglewood Festival Chorus has made dozens of recordings with the BSO and the Boston Pops. The latest addition to the chorus's discography is a recording on BSO Classics of *a cappella* music by J.S. Bach, Bruckner, Copland, Antonio Lotti, and Frank Martin drawn from live Tanglewood performances by the TFC.

John Oliver founded the Tanglewood Festival Chorus in 1970 and has since prepared the TFC for more than nine hundred performances. These include appearances with the Boston Symphony Orchestra at Symphony Hall, Tanglewood, Carnegie Hall, and on tour in Europe and the Far East, as well as with visiting orchestras, and as a solo ensemble. In addition, he has had a major impact on musical life in Boston and beyond through his work with countless TFC members, former students from the Massachusetts Institute of Technology (where he taught for thirty-two years), and Fellows of the Tanglewood Music Center who now perform with distinguished musical institutions throughout the world. Mr. Oliver made his Boston Symphony conducting debut at Tanglewood in August 1985, led subscription concerts for the first time in December 1985, conducted the orchestra most recently in July 1998, and returns to the BSO podium again in August 2010 at Tanglewood.

# ABOUT THE BOSTON POPS

# HAPPY 125TH, BOSTON POPS!

Affectionately known as "America's Orchestra," the Boston Pops is the most-recorded and arguably the most beloved orchestra in the country, beginning with the establishment of the modern-era Pops by Arthur Fiedler and continuing through the innovations introduced by John Williams and the new-millennium Pops spearheaded by Keith Lockhart. With the 125th anniversary season, the Boston Pops reaches a landmark moment in a remarkable history that began with its founding in 1885. Fours years earlier, in 1881, Civil War veteran Henry Lee Higginson founded the Boston Symphony Orchestra, calling its establishment "the dream of my life." From the start he intended to present, in the warmer months, concerts of light classics and the popular music of the day. From a practical perspective, Higginson realized that these "lighter" performances would provide year-round employment for his musicians.

The "Promenade Concerts," as they were originally called, were soon informally known as "Popular Concerts," which eventually became shortened to "Pops," the name officially adopted in 1900. The following year the Pops performed for the first time in its new home, Symphony Hall. Not only is this performance space acoustically outstanding, it was also designed, at Higginson's insistence, so that the rows of seats for Boston Symphony concerts could be replaced by tables and chairs for Pops concerts.

Some people may not realize that there were seventeen Pops conductors who preceded **Arthur Fiedler**, the first American-born musician to lead the orchestra. In his nearly 50-year tenure as Pops Conductor (1930-1979), Arthur Fiedler established the Boston Pops as a national icon, organized the first free outdoor orchestral concerts on the Charles River Esplanade, established the Pops as the most-recorded orchestra in history, and introduced the *Evening at Pops* television series.

When **John Williams** (1980-1993) succeeded Fiedler, he was the most highly acclaimed composer in Hollywood, and today, with 45 Academy Award nominations, he is the most-nominated living person in Academy history. He continued the orchestra's prolific recording tradition, broadened and updated the Pops repertoire, led the Pops on its first tours to Japan, and entertained audiences with live orchestral accompaniment to film clips of memorable movie scenes, many of which featured iconic music from his own film scores.

**Keith Lockhart** (1995-present) has taken the Pops in new directions, creating programs that reach out to a broader and younger audience by presenting artists from virtually every corner of the entertainment world, while maintaining the Pops' appeal to its core audience. Mr. Lockhart's tenure has been marked by a dramatic increase in touring, the orchestra's first Grammy nominations, the first major network national broadcast (on CBS Television) of the Fourth-of-July spectacular from the Esplanade, and the release of the orchestra's first self-produced and self-distributed recordings. Mr. Lockhart has also led the Boston Pops at several high-profile sports events. As he sums up, "Celebrating its 125th anniversary this spring, the Boston Pops Orchestra performs the best music of the past and present, appealing to the widest possible audience with a broad spectrum of styles, from jazz to pop, indie rock to big band, film music to the great American songbook, and Broadway to classical, making it the perfect orchestra for people who don't know they like orchestras! We hope that this season reflects the Pops' diversity of repertoire and gives the audience a glimpse into the storied history of this distinctively Boston creation—one of our country's greatest cultural treasures, as vibrant today as it was when it was founded in 1885."

*Visit bostonpops.org for more information.*

# KEITH LOCKHART

## Julian and Eunice Cohen Boston Pops Conductor



Keith Lockhart became the twentieth conductor of the Boston Pops in 1995, adding his artistic vision to the Pops tradition established by his predecessors John Williams and Arthur Fiedler. Mr. Lockhart has worked with a wide array of established artists from virtually every corner of the entertainment world, while also promoting programs that focus on talented young musicians from the Tanglewood Music Center, Boston Conservatory, and Berklee College of Music. During his 15-year tenure, he has conducted more than 1,200 Boston Pops concerts and introduced the innovative JazzFest and EdgeFest series, which feature the Pops performing with prominent jazz and indie artists. Mr. Lockhart has also introduced concert performances of full-length Broadway shows, including Rodgers and Hammerstein's *Carousel* and Stephen Sondheim's *A Little Night Music*, and the PopSearch and High School Sing-Off competitions. Under his leadership, the Boston Pops has commissioned several new works, including "The Dream Lives On: A Portrait of the Kennedy Brothers," premiering this week in celebration of the Boston Pops 125th anniversary season, and dozens of new arrangements.

Keith Lockhart is loved by audiences far and wide for his inimitable style, expressed not only through his consummate music-making, but also by his unique ability to speak directly to the audience about the music to which he is so passionately committed. Mr. Lockhart and the Boston Pops have released four self-produced recordings—*Sleigh Ride*, *America*, *Oscar & Tony*, and, most recently, *The Red Sox Album*. They have also recorded eight albums with RCA Victor—*Runnin' Wild: The Boston Pops Play Glenn Miller*, *American Visions*, the Grammy-nominated *The Celtic Album*, *Holiday Pops*, *A Splash of Pops*, *Encore!*, the Latin Grammy-nominated *The Latin Album*, and *My Favorite Things: A Richard Rodgers Celebration*. Keith Lockhart has made 67 television shows with the Boston Pops, including a recent concert featuring jazz trumpeter Chris Botti, and special guests Sting, John Mayer, and Steven Tyler, which was nationally broadcast on PBS in March 2009 and subsequently released on DVD, Blu-ray, and a Grammy-nominated CD. One of Mr. Lockhart's favorite events is the annual Boston Pops Fireworks Spectacular, broadcast nationally on CBS Television and watched by approximately 10 million viewers each year. He has also led many Holiday Pops telecasts, as well as 38 new programs for PBS's *Evening at Pops* (1970-2004). He has led the Boston Pops on 33 national tours, as well as performances at Carnegie Hall and Radio City Music Hall, and brought the music of "America's Orchestra" overseas in four tours of Japan and Korea. Mr. Lockhart has led the Boston Pops in the national anthem for numerous major sports events.

Born in Poughkeepsie, N.Y., Keith Lockhart began his musical studies with piano lessons at the age of seven. He holds degrees from Furman University in Greenville, S.C., and Carnegie-Mellon University in Pittsburgh, and has previously served as associate conductor of both the Cincinnati Symphony and Cincinnati Pops Orchestras. In addition to guest conducting appearances in the United States and abroad, Mr. Lockhart is Artistic Advisor and Principal Conductor of the Brevard Music Center in North Carolina and Music Director Emeritus of the Utah Symphony. As music director of that orchestra from 1998 to 2009, he led a performance at the 2002 Olympic Games.

*Visit keithlockhart.com for further information.*

# THE BOSTON POPS ORCHESTRA

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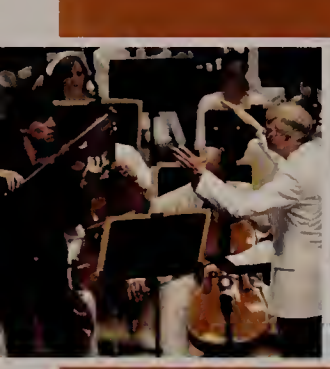
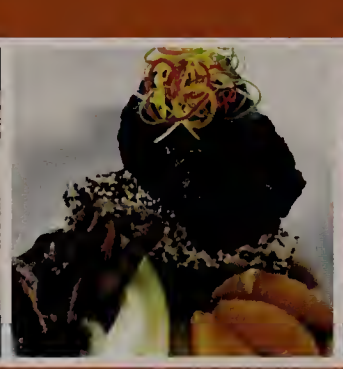


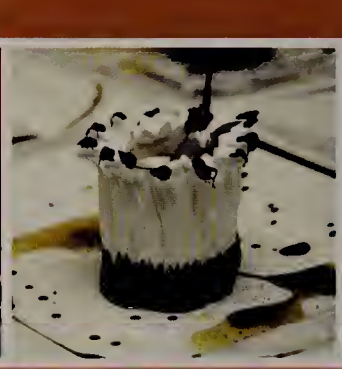


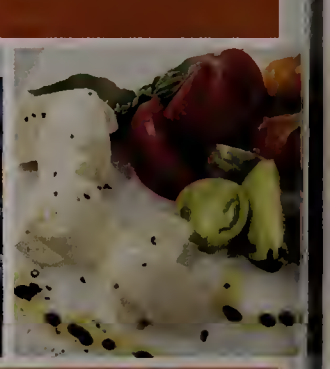

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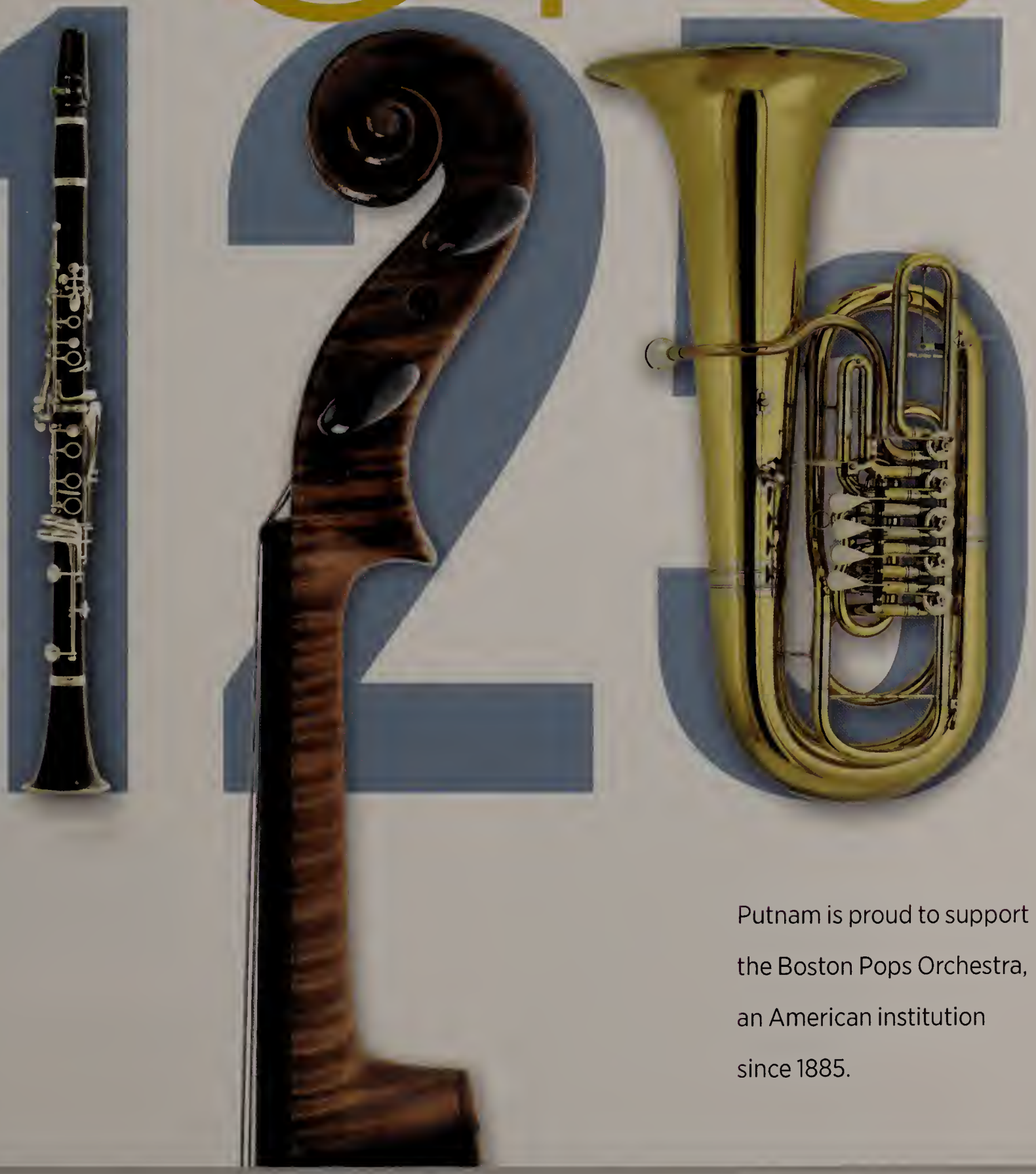
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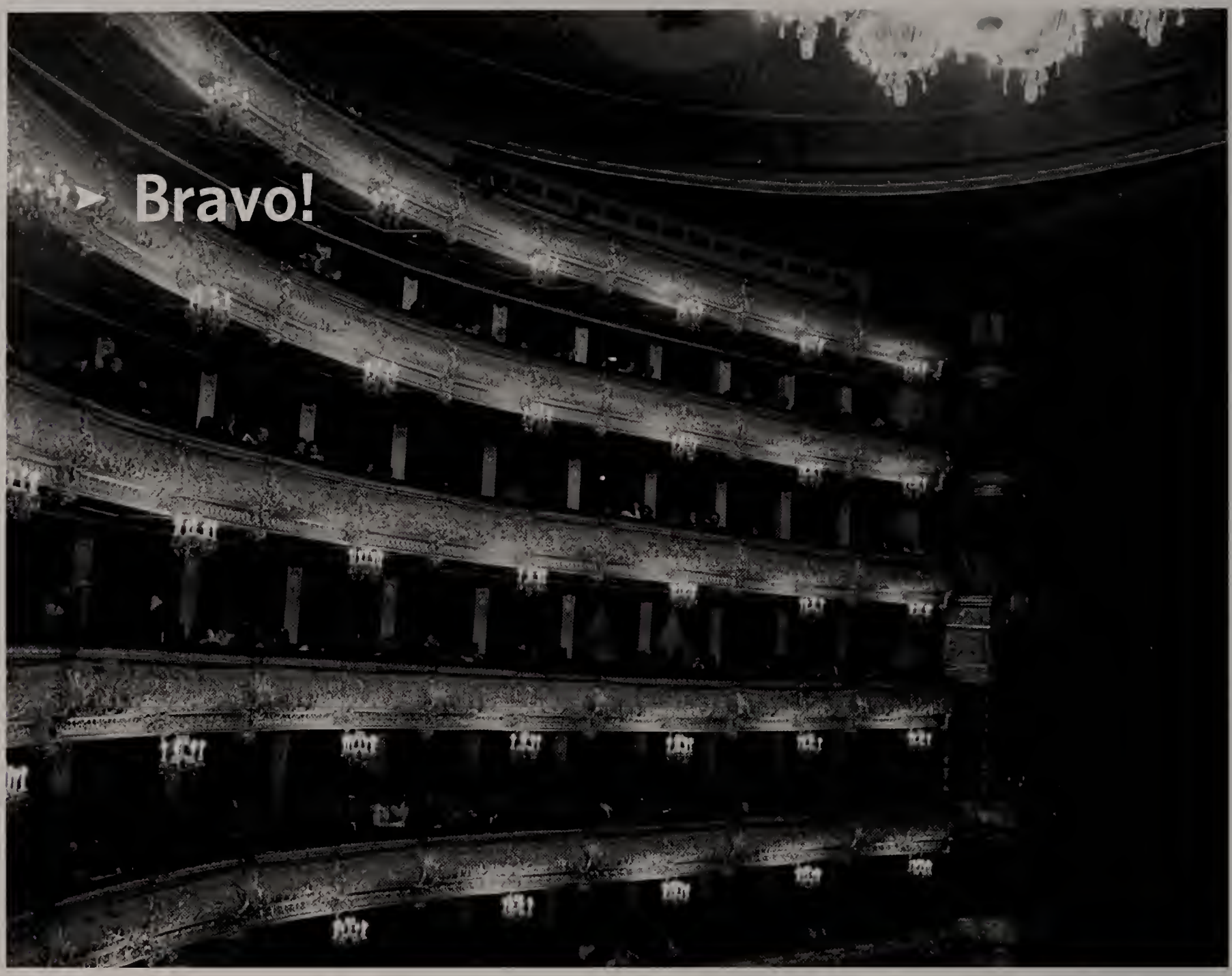
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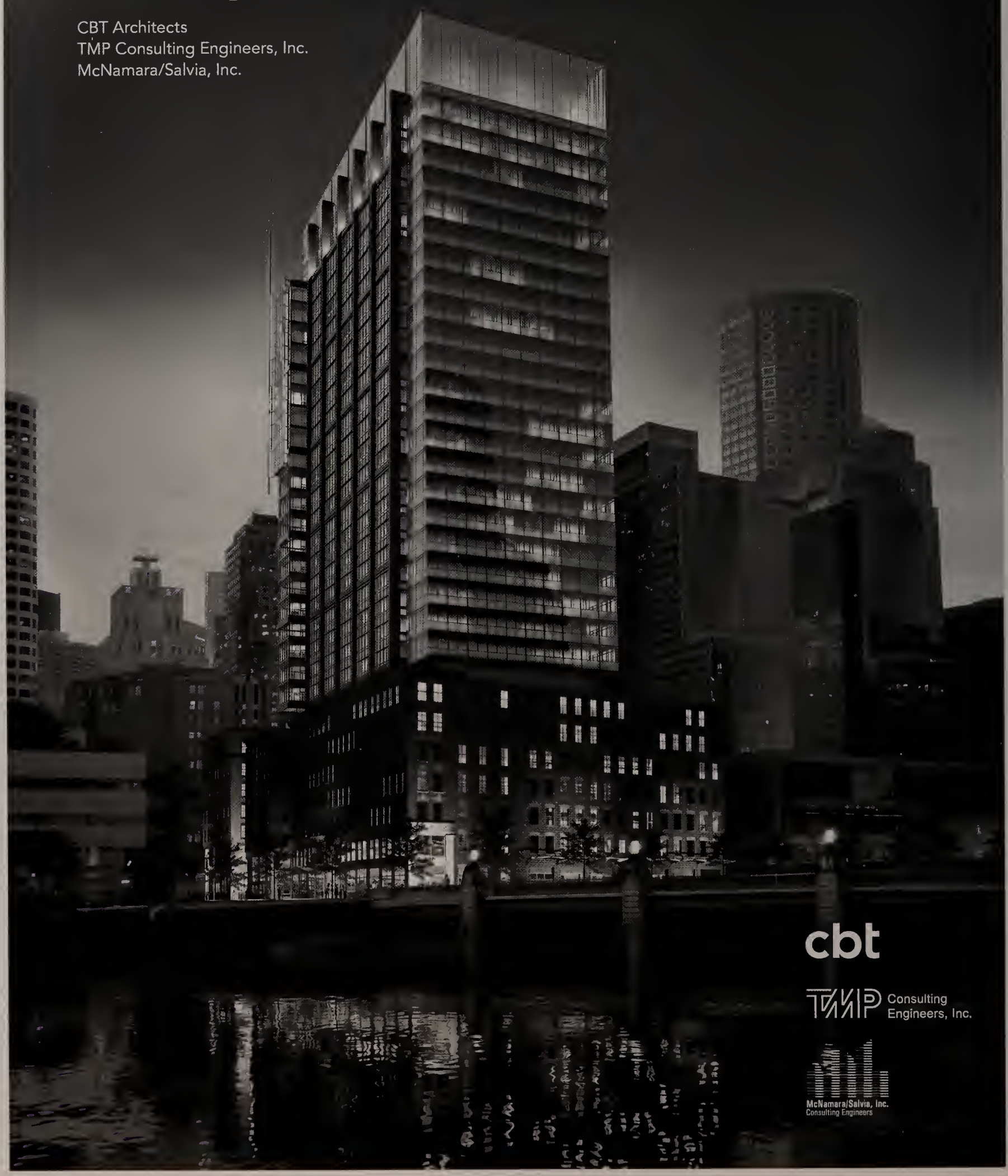
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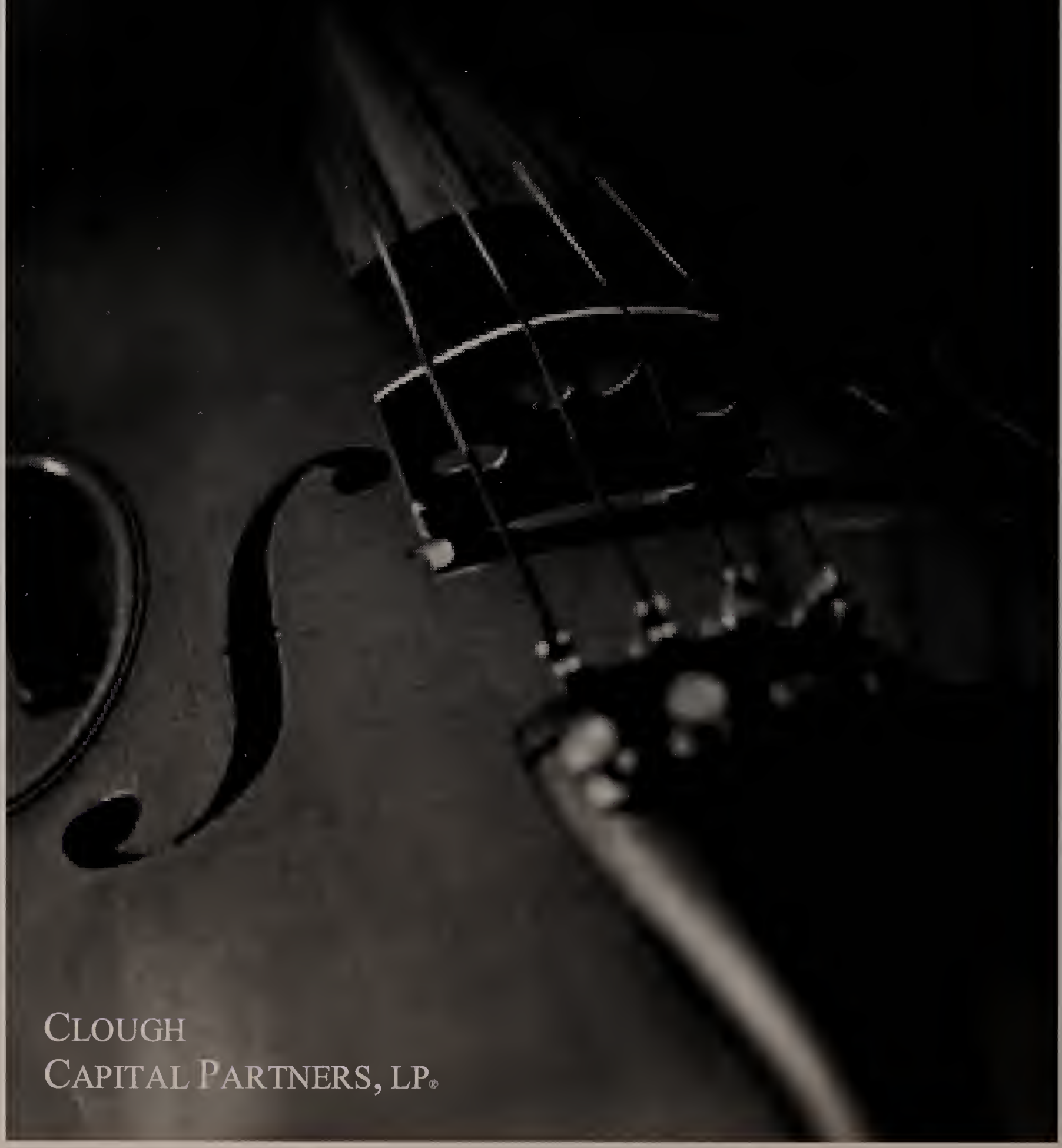
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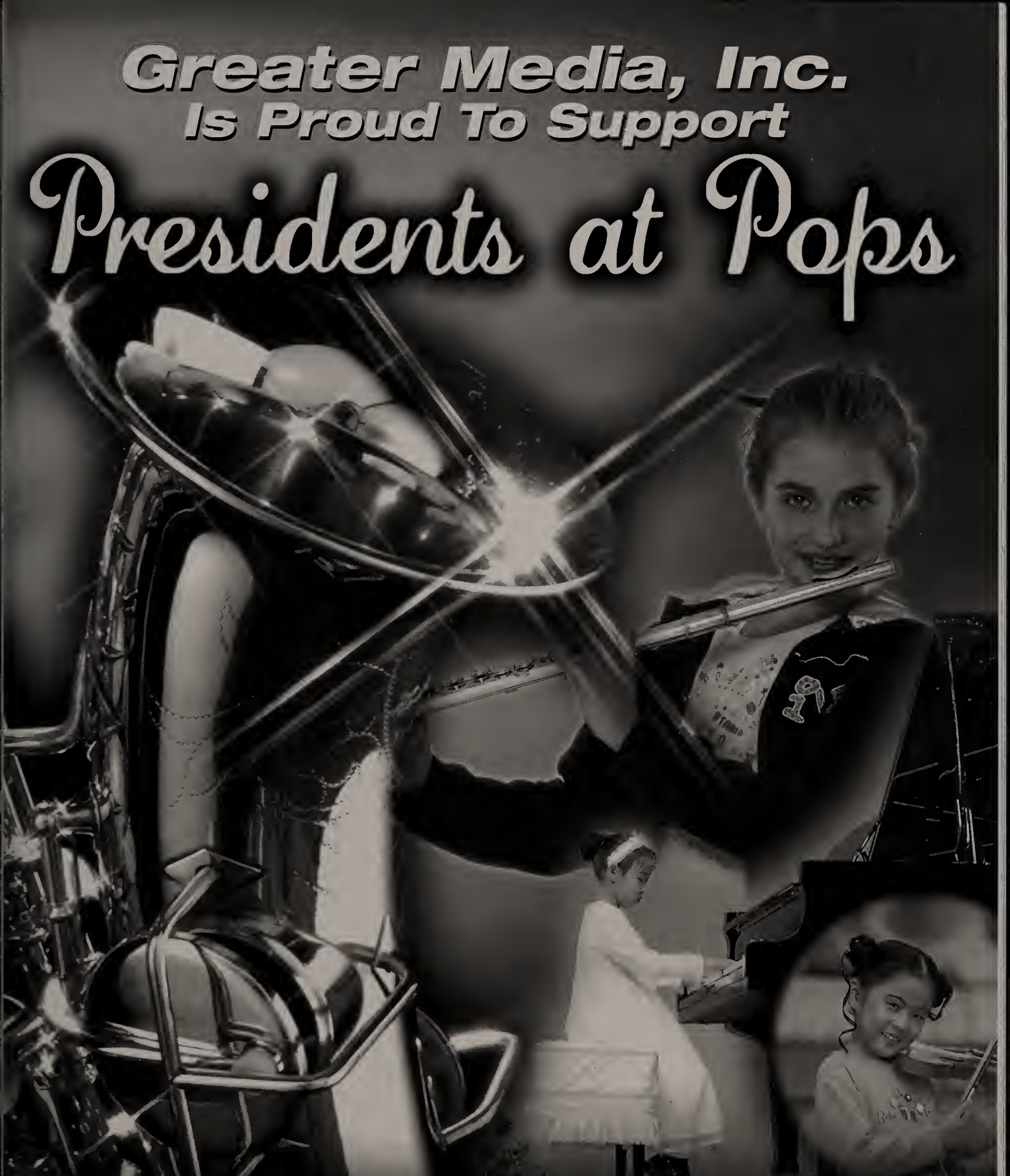
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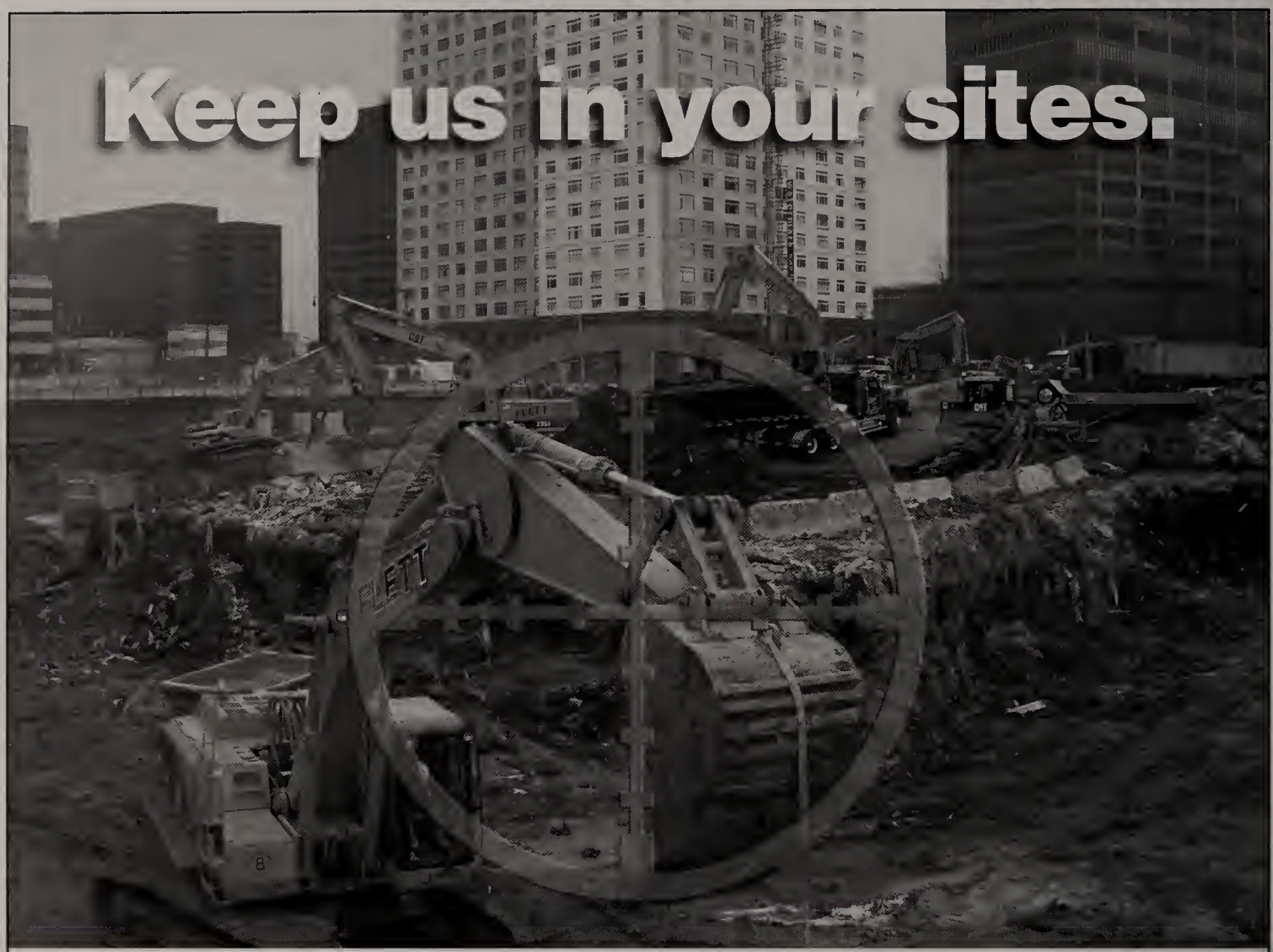
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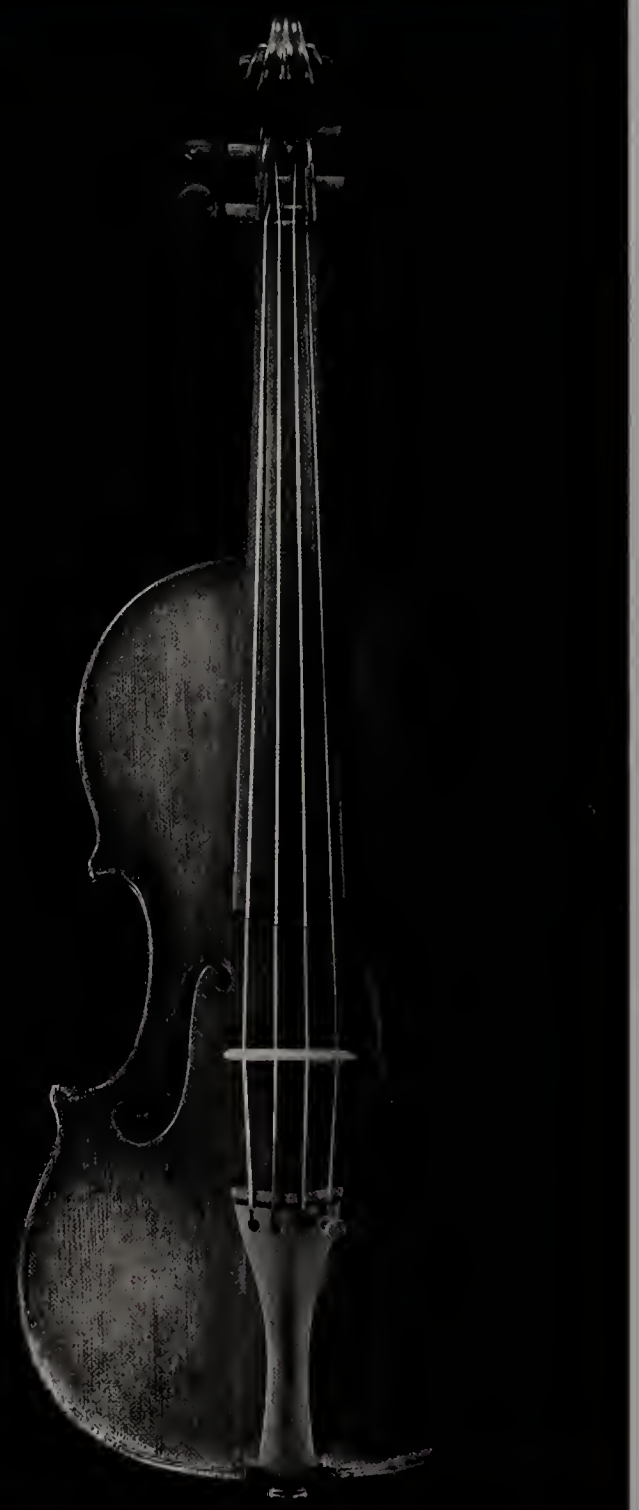



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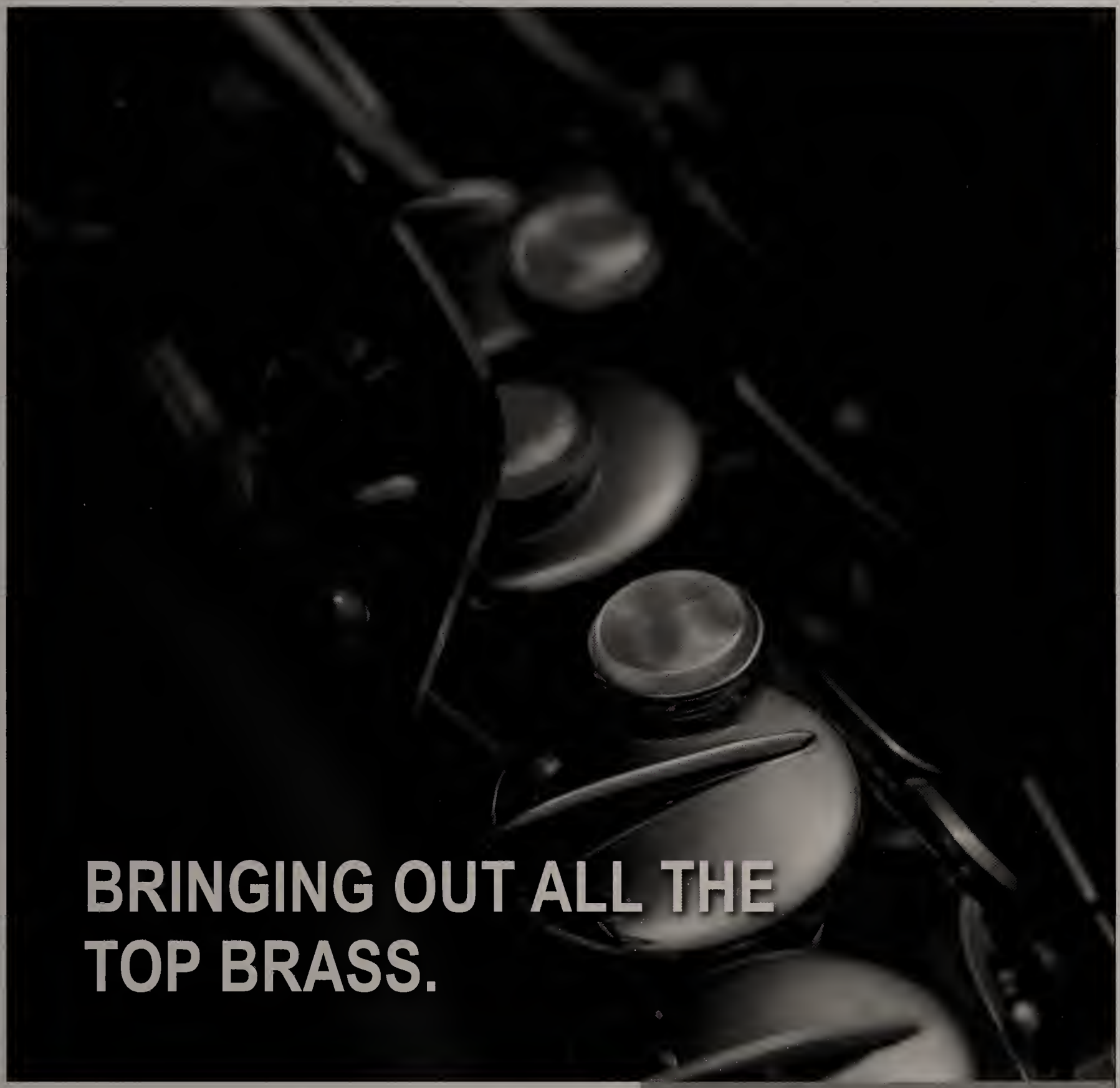


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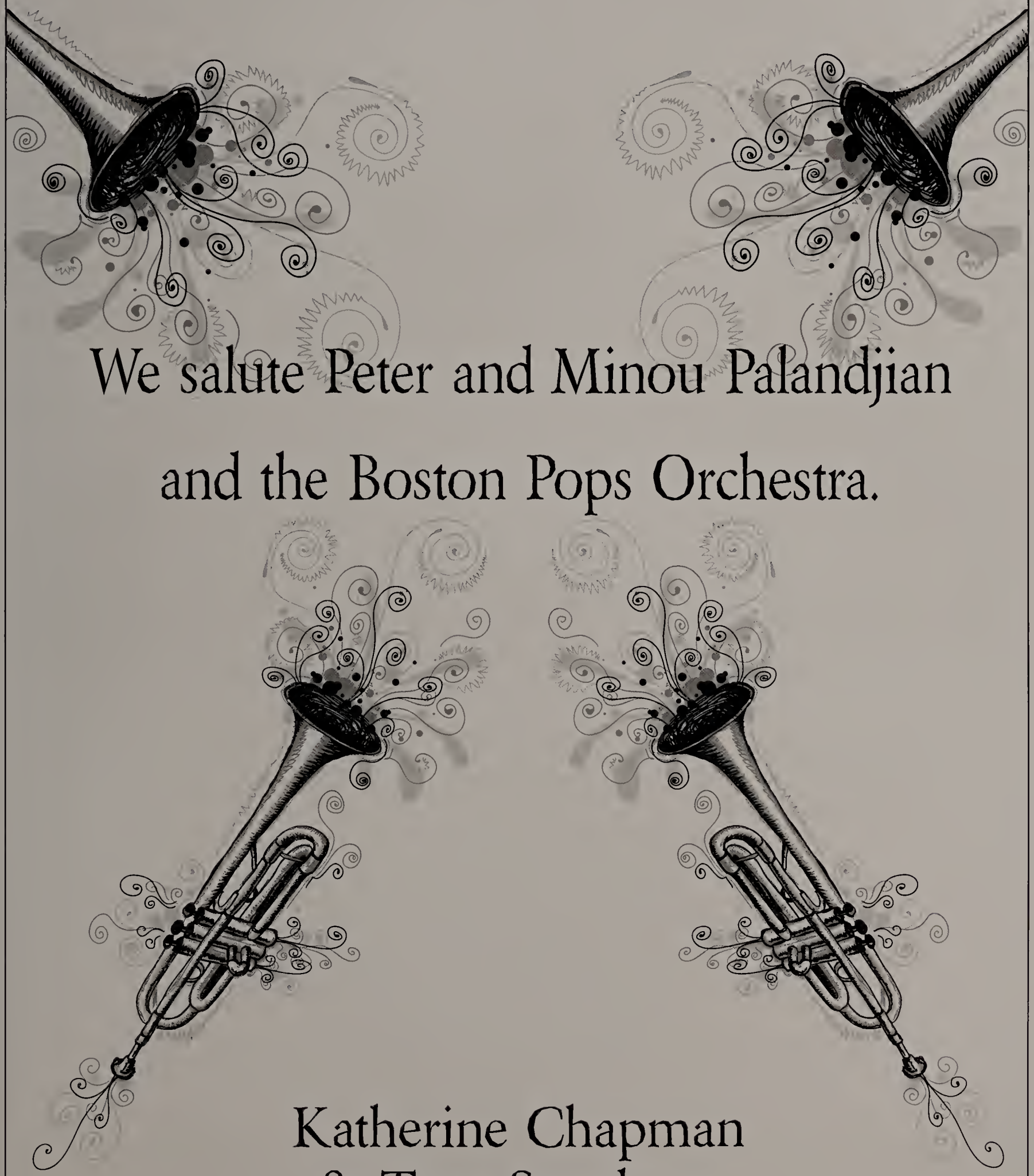
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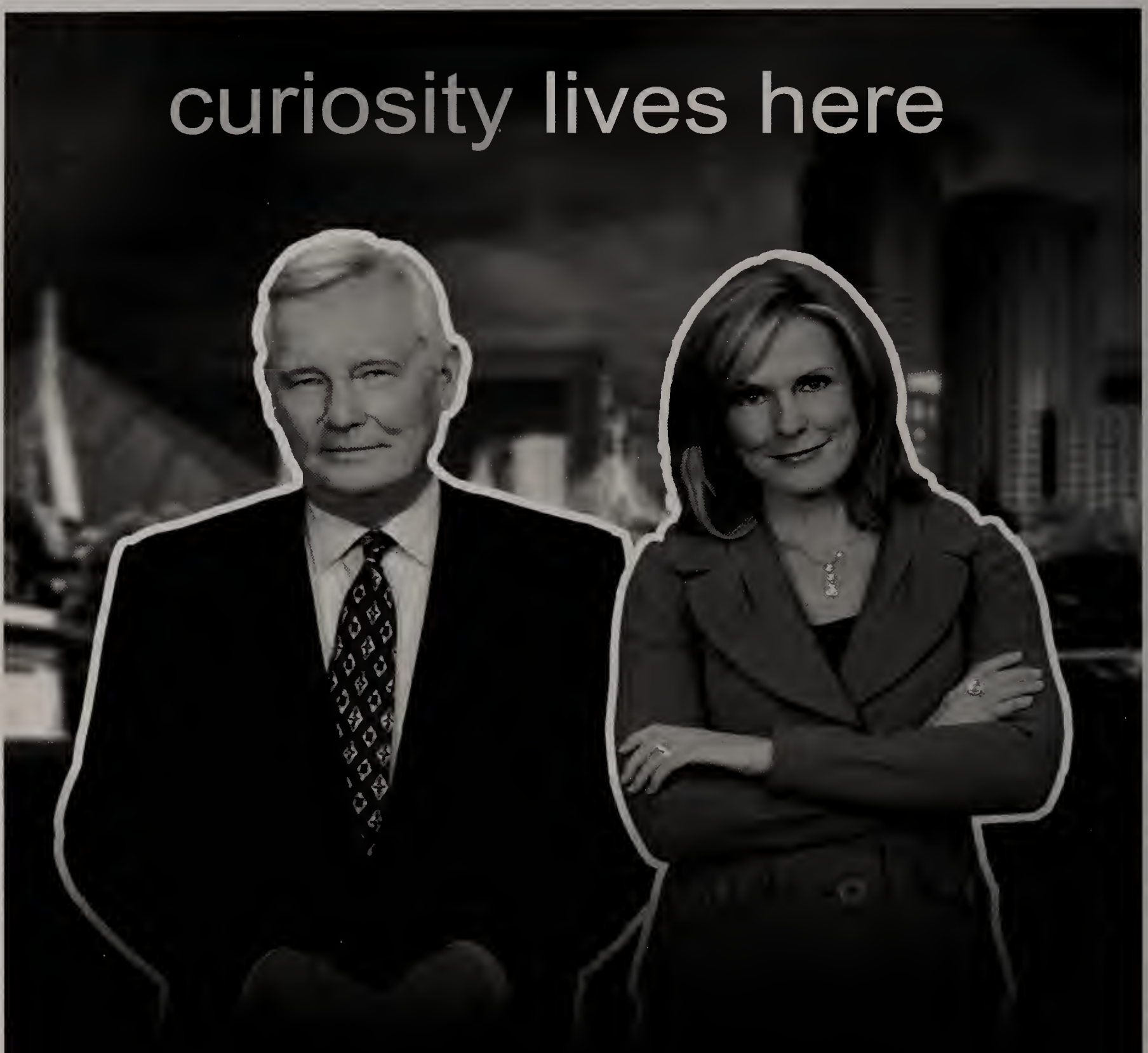
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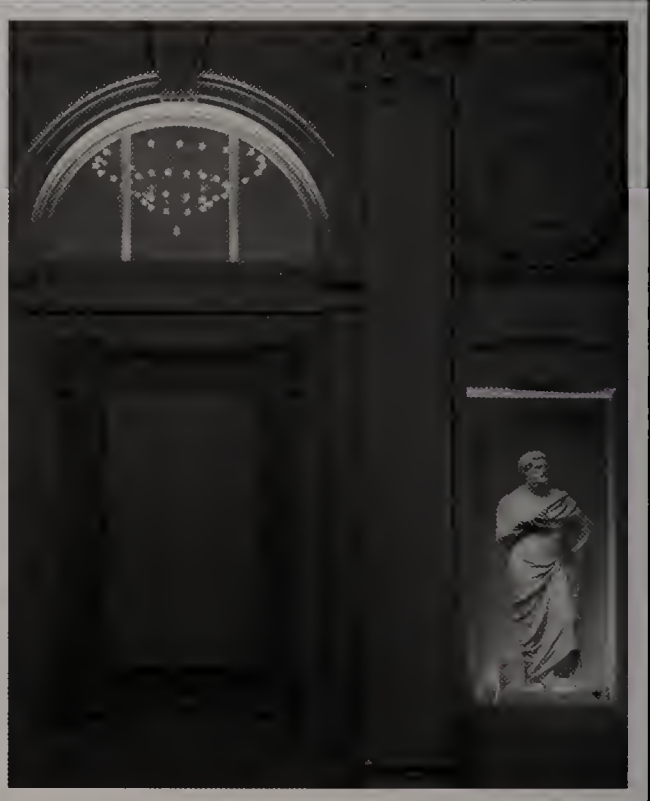
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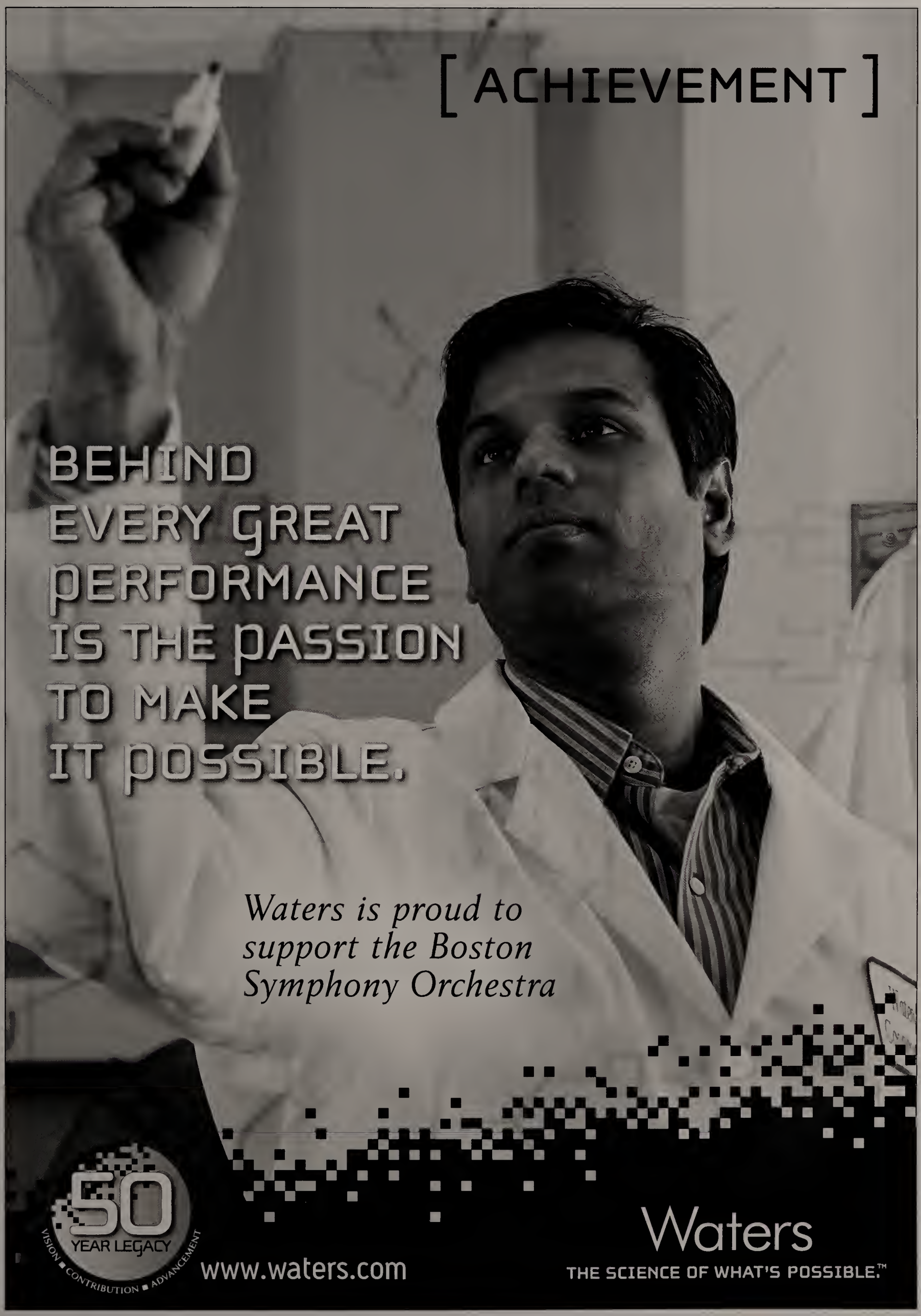






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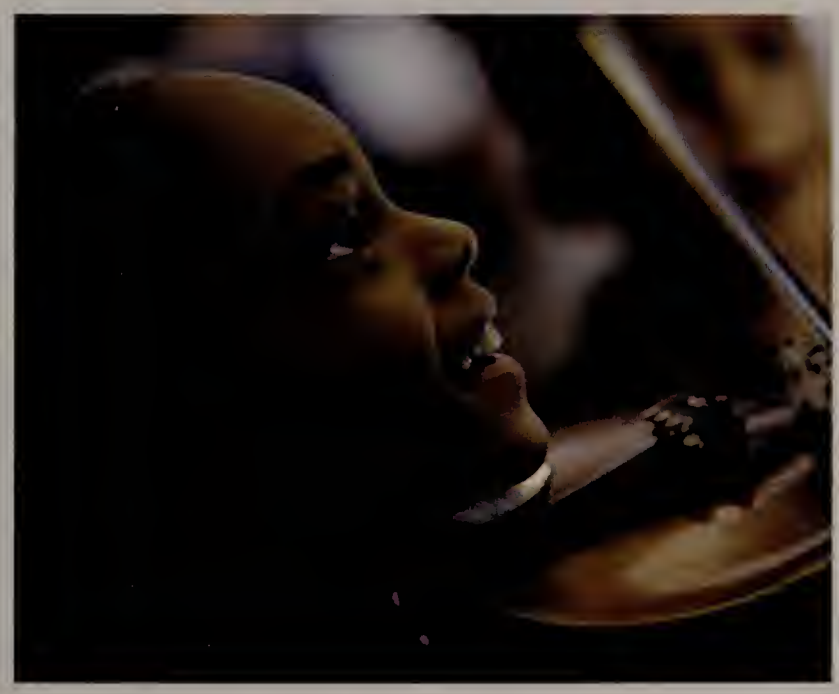
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